

# Using documentary film as a method to make inhabitants' tacit knowledge available as a tourist resource

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One of the major and most important changes that has occurred as a result of New Tourism in Japan is the transition in tourists' perspectives. In conventional tourism, tourists took tours within the boundaries of well-known tourist attractions, and ate expensive meals in restaurants for tourists, which sometimes included food that was imported from other countries. Now, however, tourists are looking for the "real stories" of their destinations. They want to eat local food, and to see and experience their destination as its inhabitants do. This tendency of New Tourism is easy to understand; however, it is difficult to assess how local inhabitants view their surroundings, and more challenging still to convert local experiences into tourist resources. Locals often do not notice or understand the value of their daily experiences, and may not be able to judge whether these experiences can become the basis for valuable tourist resources. Furthermore, the narratives shared by local people, which could add value to local tourism resources, are not easy to visualize

and share with non-residents.

In this paper, we will discuss how narratives can be visualized and turned into tourism resources. Let's discuss this problem through examples. The map shown in Figure 1, depicts the urban area of Fukui City in 1934, and was drawn by a former resident, the map's contents were based on his memory and published in 1984; therefore, the map is not accurate because it is based on his recollections.

The lower part of Figure 1 shows enlarged details of the map. The sentences in Japanese say: "A place for young men and women to date (elementary level) (note.1)" and in another: "A place for young men and women to meet in secret (intermediate level) (note. 2)". Unfortunately, there was no description for the advanced level, but there was a similar sentence near the river (see note. 3 and 4 in Figure 1): "Famous place for couples after WWII. The girl who came here was willing to allow everything (note. 3)" and "My mother told me that I must not go here

as a child or even as an adult in the future (note. 4)". This area, which the resident's mother told him not to go to, was an area of prostitution before the war. Even after the war, when the city was burned by the air raid and prostitution disappeared, it had still some meaning for women to go there with men.

This map aligns not only with the author's memories of place but also with his feelings. There is only one heart mark on the map (see note. 5 in Figure 1). Within the heart, the sentence says "Ai-chan's house. The girl was a year younger than me. She is incomparably beautiful." We don't know anything about the map's author, but we can speculate that the girl might have been his first love. Through this handmade map, we can read some of the narrative of this region. Some of the map's contents make us smile, and help us imagine one inhabitant's life and love. However, we need to face an important fact. The notes in the map describe the scene of Fukui City in 1934. In 1945, the air raid during WWII destroyed most of the

urban area of Fukui City. The fire resulted in 80% of the city centre being burned down. In 1947, a massive earthquake struck Fukui City, killing many people. As a result, most of the landscape where people had lived was lost. The details that the map shows disappeared, continuing to exist only in its residents' memories. Ai-chan, the girl whose house was marked with a heart lived in the very centre of the city. We do not know whether she survived, but the map's author may have been motivated to commemorate her by including the location of her house on the map.

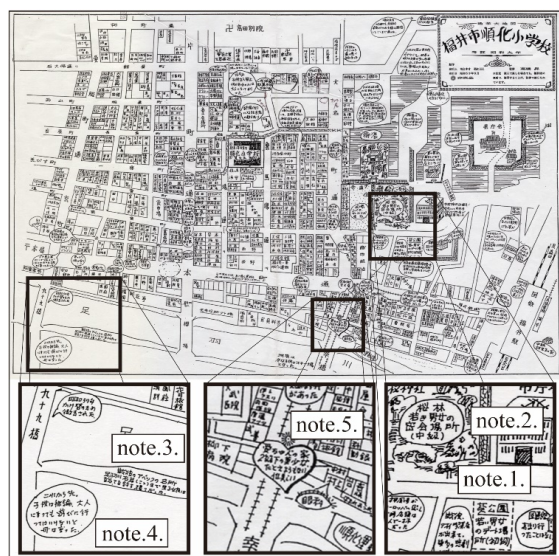


Figure 1. Map of memory of Fukui (1934)  
Source: Muramatsu (1984)

Conventional tourism sees the city as one of objective perspective. Because the perspective is not those of its inhabitants. About perspective, Buber (1937) wrote, "To man the world is twofold, in accordance with his twofold attitude. The attitude of man is twofold, in accordance with the twofold nature of the primary words which he speaks. The primary words are not isolated words, but combined words. The one primary word is the combination I-Thou. The other primary word is the combination I-It; wherein, without a change in the primary word, one of the words He and She can replace It. Hence the I of man is also twofold. For the I of the primary word I-Thou is a different I from that of the primary word I-It." (p. 3).

Traditional tourism sees the city from an objective perspective, which can be understood as "I-It". The author who drew this map describes his direct experience, and the urban space he saw. Therefore,

this map is his narrative and shows his own hometown which is incomparable to any other. This combination can be described as an "I-Thou" combination. Even though the city was destroyed in air raids and earthquakes, it lives on in his memory. In this case, some locals may share his memories which could be an important factor in how residents see the city. I define this as an Urban Kernel, an image of the city that continues to be described by the inhabitants even after the space itself has disappeared (Kigawa & Seo, 2019).

How can we turn this image of the city into a tourist resource? In order to do so, it is necessary to visualize the stories shared by the inhabitants, and to make the bridge between the narratives and the existing context. In order to distil the narrative, we need to obtain oral stories from the locals. Although research is the mainstream way to visualize oral histories, another effective way is to compile the memories as a documentary film. In 2013, I produced a film, "The town where you were", based on the story of the hand drawn

map of Fukui City (Kigawa, 2013). After this film, I tried to visualize dweller's memories by means of a series of short films. Then, in 2018, a miraculous encounter led me to make a documentary film about the history of our region.



Figure 2. Yokosuka 1953 (Documentary Film)

In 2018, I received a message on Facebook, from a woman asking about her mother's upbringing. Her mother was born in Japan in 1947 to an American soldier and a Japanese woman and was brought to the U.S. for adoption by a U.S. army officer in 1953. The mother's Japanese name was Yoko Kigawa, which is the same family name as I have. This is the only reason

why her daughter sent me the message. Her story was interesting to me, so I have tried to find her real mother. My search process was compiled to a documentary, "Yokosuka 1953 - Journey to her mother in memory" (Kigawa, 2020).

During the process of the research, I needed to face history. This history has not been a glorious one. Yoko's stepfather was an officer of a U.S. army base, Camp McGill, which used to be located in Yokosuka. The army base was returned to Japan after the Korean War. In order to find out its history, I conducted interviews with inhabitants who knew the era, and found there were many US troops who lived in the residential area with Japanese women. Today, the area is known as a holiday home for the wealthy. The fact that many of the houses in the area had been occupied by U.S. military men and their mistresses is not documented in history books, only in local oral histories.



Figure 3. Scene of Akiya in Yokosuka city

In this document, we have seen how we can read the narrative images of residents, but we need more research on how we can use these images as tourism resources. By sharing these stories, tourists can view cities in a new way, which is what tourists are aiming for in the era of New Tourism. This perspective can be found with the help of documentary techniques to access residents' worldviews, stories and footprints. The author will thus continue to suggest documentary film as a form of academic research to access these narratives.

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Dr. Tsuyoshi Kigawa < kigawa@wakayama-u.ac.jp > is Professor of Faculty of Tourism, Wakayama University. He was born in Nishijin District of Kyoto, where is known as a district of Japanese film making. After graduating Kyoto Institute of Technology, he explored several countries, Sri Lanka, China, and USA as an architect and studied urban morphology at University College London. After coming back Japan, he has carried out researches how distill narrative stories from local cities; and, has written screenplays on Rakugo and short films. He produced several short films as a producer and a director. Currently, he manages film festivals, Fukui Short Film Festival and Japan World's Tourism Film Festival as a general director.